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FRIEZE FOR MINING BUILDING  
By Theodore Baur

## SCULPTORS OF THE WORLD'S FAIR—A CHAPTER OF APPRECIATIONS

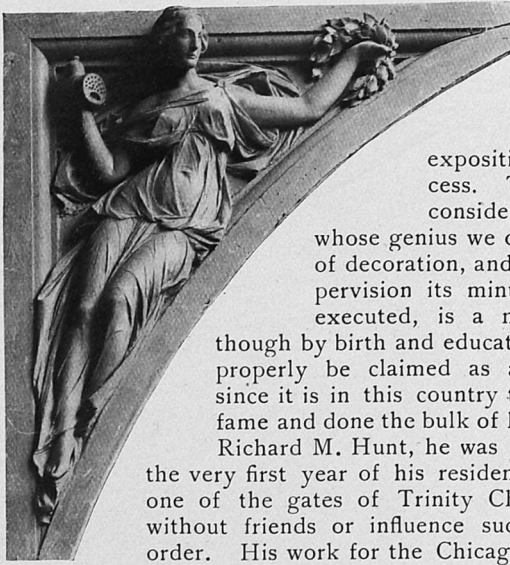
The sculptural embellishments of the Louisiana Purchase Exposition at St. Louis far exceed in number and importance those of any previous enterprise of a similar nature. These admirable decorations were conceived by Karl Bitter, chief of the department of sculpture, in a broad, catholic spirit, in which historical record and poetic symbolism play an equal part; and the details of the gigantic scheme have been executed by the sculptors to whom commissions were intrusted, in a way that thoroughly comports with Mr. Bitter's conception.

This vast display of sculpture, the beauty and worth of which are sufficiently evidenced by the reproductions given in this issue of BRUSH AND PENCIL, will give to the exposition a distinctive character of its own, and make it memorable for all time. It will do more—it will herald to the world, as never before, the genius of our western land in this peculiar form of art. It will serve to establish on firmer basis the fame of some of the older men who already enjoy an international reputation, and it will introduce to the public, as claimants for honor, many a new man, heretofore little known, whose abilities give indication of a glorious future.

It is natural that with such a presentation of artistic achievement as is here given, the reader should



GROUP FOR SIDE CASCADE  
By Isidore Konti



SPANDREL  
By A. Schaff

welcome a word or two about the men who have labored so long and assiduously to make this department of the exposition such a signal success. The chief claims first consideration. Karl Bitter, to whose genius we owe the colossal scheme of decoration, and under whose direct supervision its minutest details have been executed, is a native of Vienna. But though by birth and education a foreigner, he may properly be claimed as an American sculptor, since it is in this country that he has acquired his fame and done the bulk of his work. A protégé of Richard M. Hunt, he was privileged to compete, the very first year of his residence in this country, for one of the gates of Trinity Church, New York, and without friends or influence succeeded in winning an order. His work for the Chicago Exposition, however, was his first general introduction to the public. He designed the elaborate sculptural decorations of the Administration Building of that enterprise, and further assumed the responsibility of decorating the Liberal Arts Building. These decorations were as unique as they were forceful; it is not probable that any native American could have designed and executed them with that *bravura*, that air of easy mastery, which the young Austrian imparted to everything that he touched.

Following the successes of 1893 came a host of orders, and from that time Mr. Bitter's studio has been a scene of restless activity. His architectural sculpture has been uniformly of a high standard, while certain well-remembered works have shown an exceptional poetic beauty. Mr. Bitter is a man who thinks and feels, and who, therefore, makes progress. He is likewise endowed with an unusual executive ability. Ever an active worker in the National Sculpture Society, and for a time a member of the board of directors, he was unanimously chosen by the society as the director of sculpture for the Pan-American Exposition. In this work he employed about thirty-five American artists and over a hundred assistants for more than a year, and the verdict of the exposition authorities was that his administration was an artistic and financial success. This doubtless accounts for his selection to fill a similar office in the St. Louis Fair.

It may be mentioned in passing that Mr. Bitter's personal contributions to the sculpture of the Pan-American, the great "Standard

Bearers'' of the Pylons, were most admirably suited to their purpose, being among the finest things ever devised for any exposition. Among his other notable works are his fine statue of Dr. Pepper, provost of the University of Pennsylvania, his much-admired group on the "Dewey Arch," and his two very original conceptions the Villard Memorial and the Hubbard Memorial, the latter being known as "Thanatos."

Charles Niehaus, the sculptor of the "Apotheosis of St. Louis" for the Louisiana Purchase Exposition, was successful from the outset. He has produced several famous works, two of them at least ranking among the great sculptures of America. His "Garfield," executed for the city of Cincinnati, his first commission, and the more recent "Hahnemann" of Washington, are recognized as masterly efforts, while his forceful figure of "The Driller" has won eulogies from some of our most distinguished critics. He has been a prolific worker, and it would scarcely be practicable here to enumerate the many commissions he has executed with marked success. A man of Western birth and education, he is thoroughly Western in his energy and application, and he throws his whole soul into whatever he undertakes. He has always had a fondness for classic subjects, and he has treated them with classic simplicity of line, but with many a touch, be it said, of modern realism. One of his best studies of the nude is his well-known "Greek Athlete Using a Strigil," considered one of the few good nude figures in American sculpture.

In his equestrian statue of Saint Louis, Niehaus was expected to produce something worthy to be the decorative center of the exposition,—the focal point, as it were, to which all of the other sculptures should be subordinated. He has acquitted himself



MUSIC

By Robert Bringhurst



with distinguished success, surpassing in some ways his own best productions of the past. Mr. Niehaus has a remarkable gift for monumental composition and a very adequate acquaintance with equine forms—as his fine equestrian General Forrest, for Memphis, will testify—hence a statue of much impressiveness was to be expected, but no one could have foreseen the fire and sculptural color which he has wrought into this noble work; the mediæval caparisons add both bulk and mystery to the horse's powerful frame, as the armor gives picturesqueness and aloofness to its rider. Mr. Niehaus has approached this work with an enthusiasm like that of youth, and has not dissipated the force and charm of the first idea through over-elaboration. He has escaped the pitfall of dry details, and it is to be hoped that those to whom is intrusted the responsibility of enlarging the model to the destined imposing size may understand and respect this broad generalization of surface. If it fares well at their hands, it may be predicted that the "Saint Louis" will henceforth be counted one of Mr. Niehaus's greatest achievements—a masterpiece, indeed, of American sculpture.



MANUAL TRAINING  
By Robert Bringhurst

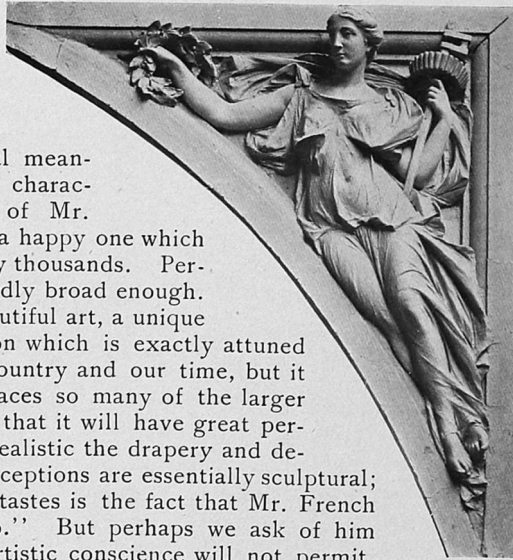
Of Daniel Chester French little that is new need be or can be said—he is undoubtedly America's best known native sculptor, and has honestly earned the great tribute of admiration which he receives from his countrymen. Since a critical consideration of his work has already been given to the readers of this magazine, a brief word of characterization will here suffice.

Mr. Charles H. Caffin, in his delightful book, "American Masters of Sculpture," sums up Mr. French's art as "elevated, but passionless; always true to its noblest and sweetest promptings; mingling intellectual grace with the graciousness of pure emotion." The union of the "passionless" with "pure emotion," as ele-

ments of an artistic expression, may appear somewhat paradoxical to the average reader insensitive to the nicer shades of verbal meanings, but Mr. Caffin's characterization of the art of Mr.

French is nevertheless a happy one which will be corroborated by thousands. Perhaps, however, it is hardly broad enough. His is not only a beautiful art, a unique and personal expression which is exactly attuned to the needs of our country and our time, but it is an art which embraces so many of the larger essentials of sculpture that it will have great permanency. However realistic the drapery and details, Mr. French's conceptions are essentially sculptural; the one lack to some tastes is the fact that Mr. French never "lets himself go." But perhaps we ask of him something which his artistic conscience will not permit. He realizes, doubtless that "working within limits is what brings the master out," and securing in his ancient craft an art of peculiar restraint, may it not be that he consciously and deliberately holds his emotions thus in leash? It must be admitted that even his failings are on the safe side; that in avoiding extravagance he remains ever securely within the coveted bounds of a dignified, self-respecting monumental art. In his occasional higher flights, Mr. French has led a whole people with him. He has thrilled us all with a glimpse of something spiritual and exalted, and permeated with an indefinable flavor which we recognize—though perhaps unconsciously—as of our own land. It is not too much to say that every American should be personally grateful to Daniel Chester French.

The name of John J. Boyle is permanently associated with a certain field of artistic production in which he has shown a remarkable power. His success in depicting the Indian is due not alone to skill of hand and to a sculptural grasp of his theme, but to an innate sympathy for aboriginal life. There is a touch of the untrammelled child of nature in the make-up of this sturdy, virile sculptor which thrills in response to the imagined nobility and freedom of the old-time red man. Mr. Boyle exalts his theme without refining the savagery out of it. His Indians run little risk of being mistaken for the Apollo, but they are admirable "Indians." His best known works in this field are "The Alarm," in Lincoln Park, Chicago, and "The Stone



SPANDREL  
By A. Schaff



VICTORY  
By Enid Yandell

Frank Edwin Elwell, who was born at Concord, Massachusetts, in 1858. He received his first artistic impulse from Miss May Alcott, in the famous little town of his nativity, and continued his studies in the Boston Museum of Fine Arts. He went abroad in 1881, studying first in the École des Beaux-Arts in Paris, and later privately with M. Falguière, and returned to America in 1885, establishing himself at once in New York.

The list of Mr. Elwell's achievements testifies to his industry. He has produced many works distinguished for their originality and for the thought which has been put into them. As the writer has said elsewhere, it may be safely affirmed that he has put an idea into everything he has created. This is an unusual claim, for few realize how

Age," in Fairmount Park, Philadelphia, both of them executed by the artist during the '80s.

Mr. Boyle has done much work since then, but unfortunately little of it has been in the field where he stands pre-eminent. He gave evidence of his possibilities at the Pan-American Exposition in his two groups, "The Savage Age," which were among the very best of the sculptural decorations. No other American sculptor could have treated the subject better. The groups showed a sturdy strength and a primitive simplicity most characteristic of its author. Works on other lines from his hand were the decorations of the Transportation Building of the Columbian Exposition; a little bronze, "Tired Out," which won a medal at Chicago; a quaint "Bacon" in the Congressional Library; and an heroic "Franklin," presented to Philadelphia in 1900, which Mr. Caffin pronounces one of the most interesting examples of portrait sculpture in the country.

Another sculptor of pronounced individuality is



FIGURE FOR LIBERAL ARTS BLDG  
By H. P. Pedersen

small a number of concepts do service in all the yearly output of statuary. When we examine the products of Mr. Elwell's fancy, we find that a very large proportion of them are legitimately sculptural ideas. Mr. Elwell's execution varies, of course, with his moods, and

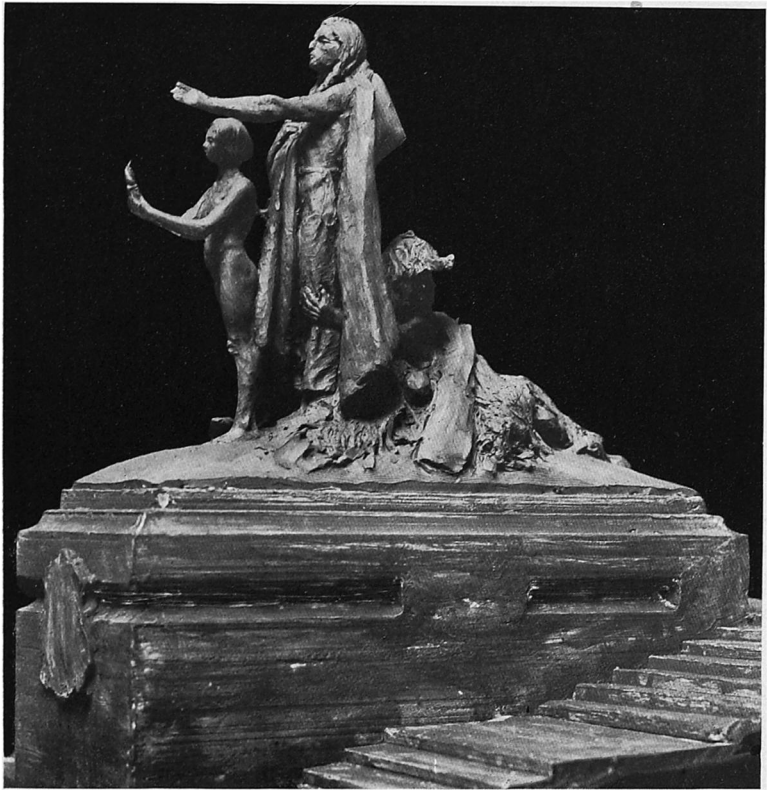


INDIAN BUFFALO-DANCE

By S. H. Borglum

his drawing is not impeccable, but he always has something to say. His utterance is always original, and different from the expression of others. This is only another way of stating that his art is intensely personal. But while his productions are eminently his own, they are on the other hand exceedingly diverse. His methods are novel, and his ideas themselves are impossible of classification. At one time he is a devotee of Egyptian art, of the massive, the rigid, the petrified; at another his work is flower-like, with fluttering robes and airy poise.

The very names of "Kronos," "Dickens and Little Nell," "Intelligence," "The Orchid," "The New Life," and the "Water-Carrier," give hint of the range of this sculptor's interests, if not of his versatility of method—a breadth disclosed by very few American sculptors.



INDIAN ADVISING HIS CHILD

By S. H. Borglum

This imaginative freedom, this flavor of the artist's personality—so happily illustrated in his own work—Mr. Elwell considers the best qualities in art. He contends that the greatest thing in the world is for a man to know himself independent, that the great end in art is the discovery of self, and he has consistently put his theory into practice.

Of the younger men who have come into prominence within the

last ten years, none has had a more notable nor a better grounded success than Hermon A. MacNeil. Born in Massachusetts in 1866, he began his studies in Boston, and was graduated with the highest honors at the Massachusetts Normal Art School. Later he was called to the position of instructor in drawing at Cornell University. In 1888 he went to Paris to continue his studies. Returning to America, he assisted Mr. Martiny in the preparation of his sketch models for the Columbian Exposition, and in Chicago he did certain original work on the Electricity Building. Mr. MacNeil soon tired of the academic themes of the Parisian school, and determined that his art should be the expression of something newer and more vital. Like Mr. Boyle he was early drawn toward the picturesque subjects of our own land. Western life and the Indian appealed to him with peculiar force, and

he made sev-

eral trips to the redman's reservations to study what he considered the most sculptural *motifs* which America offers. To him those living bronzes were as fine as Greek warriors, and quite as worthy to be immortalized.

In these later years we are not surprised to find many of our sculptors quite the equals of their Parisian colleagues in matter of technique and the superficial graces of modeling. A whole generation of young men has profited by the generous opportunities of the Beaux-Arts, and every invention of the Paris studio, every new felicity of touch seen in the Salon is promptly reflected upon this side of the Atlantic. Few indeed, however, of our brilliant men have brought back with them as much as has Mr. MacNeil. He has been exceedingly fortunate, not only in temperament and in aptitudes, but in opportunity. His first years of study abroad were

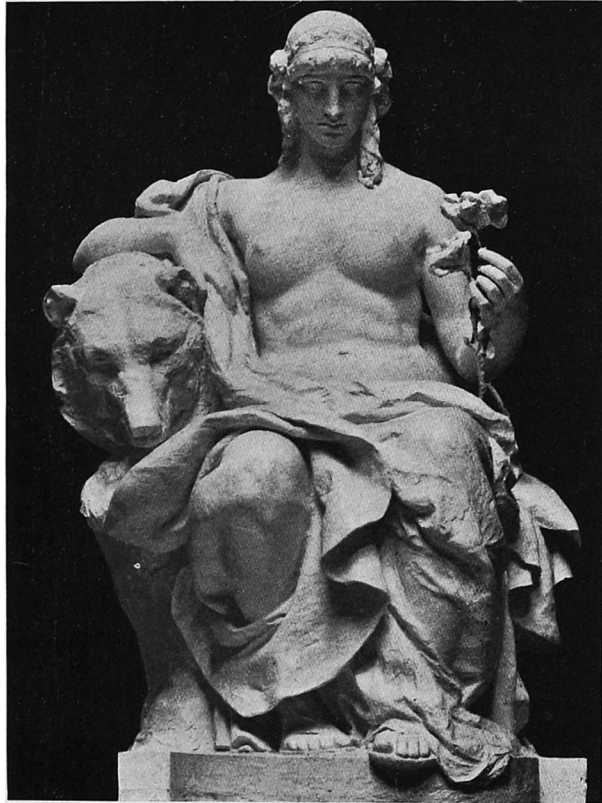


TORCH-BEARER  
By B. L. Zimm



COMMERCE AND NAVIGATION  
By Isidore Konti

followed by much practical experience, when his professional career was interrupted by the signal honor which conferred upon him the privileges of the first Rinehart scholarship. Three years of quite untroubled study in Rome with models *ad libitum*, enabled the



ARKANSAS  
By Albert Jaegers

ambitious young man to develop an artistic personality and to "find himself" as few sculptors are able to do until after many years of the vicissitudes and haphazards of professional life.

Mr. MacNeil's skill increased daily as his ideas crystallized into working principles. When he brought back to America his superb bronze "The Sun Vow," we saw in it not only a marvel of exquisite

modeling, but a definite declaration of faith. It was MacNeil's conception of what a sculptural group should be. This notable work is full of "color," but the construction is never sacrificed to surface charm. Here and there the sculptor has simplified arbitrarily for purpose of subordination, but it is always to the advantage of the whole. One could easily believe that the sculptor had enjoyed the "still-life" even more than the figures.

Every part of the work is carefully elaborated—moccasins, robe, braided hair—but each is part of the whole, and over all is a subtle flow of surface which appeals temptingly to the sense of touch. The sculptor has appreciated his advantage in the effective contrasting of the two figures, the old wrinkled warrior and the aspiring child. One feels in every stroke which characterizes and differentiates the two, the sincerity of a skilled man delighted with his theme and with his models.

Roland Hinton Perry was born in New York, in 1870. He entered the Art Students' League at sixteen, studied drawing and painting for three years, and then went to Paris, where after a year with Gérôme, he turned to sculpture. He chose as his master in the new work the eminent sculptor, Chapu, and after his untimely death, Puech. In view of certain of Mr. Perry's productions, one feels that the young man must have regretted that circumstances had conspired to prevent his studying with Puget or Bernini, for Mr. Perry's art has a decided leaning toward the dramatic and somewhat restless styles of these famous southerners. In the hasty but effective "Fountain of Neptune" of the Congressional Library, Mr. Perry showed his remarkable facility, his attitude of mind, and not less prominently a tendency towards exaggeration of muscle, which while frequent enough in European art, is very exceptional in this country. Mr. Perry is full of ideas, and whatever he produces will be viewed with interest.

Philip Martiny is the most brilliant technician of the group of decorative sculptors. He was born in Alsace, France, in 1858, being a lineal descent from Simone di Martino, an Italian painter of the



CHARLES GOODYEAR  
By M. Tonetti



Sienese school. He studied under Eugene 'Dock, in Paris, receiving the most careful training in the fundamental principles of his art.

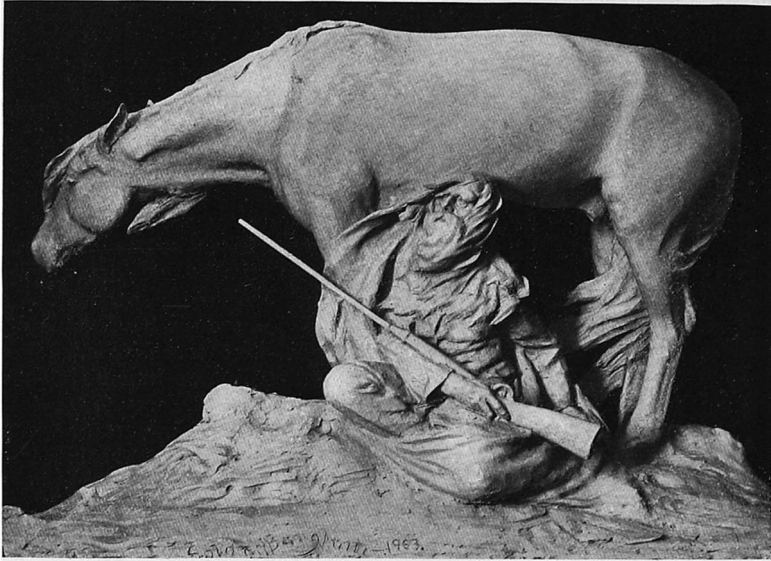


MISSOURI  
By A. S. Calder

Later he came to the United States, and became an assistant in the studio of Augustus Saint Gaudens, where he had broad experience.

Mr. Martiny is unique in his methods. He works with incredible

rapidity and apparently with little reflection, but always with such an instinct for the right thing, decoratively speaking, that he rarely fails in his results. His decorations on the Agricultural Building of the Columbian Exposition, brought him conspicuously to notice. These works could scarcely have been surpassed, and they gave to decorative sculpture a higher standard than it had held before in this country. Of late he has given much attention to monumental statuary, his



PIONEER LOOKING FOR SHELTER

By S. H. Borglum

excellent figure of Vice-President Hobart, erected in Paterson, New Jersey, in 1902, being his first important work in this line. He is now engaged upon a statue of President McKinley for Springfield, Massachusetts. The design which he has projected for a monument to Admiral de Ternay and his men, to be erected at Newport, Rhode Island, is especially pleasing. In front of an obelisk a winged figure is represented upon a decorative prow, lifting the victor's wreath and holding in her left hand a trumpet. The movement is powerful, but full of grace, the head being more seriously considered than in most of Mr. Martiny's works, and the wind-blown drapery being charmingly effective.

Mr. Martiny's work could scarcely be characterized as an "impassioned utterance of the soul." As it has been worded elsewhere, he

is not an interpreter nor a devotee of "character"; he is neither a mystic nor a moralist, and to express in terms of sculpture the "meaning of life" is no part of his programme. He is primarily and lastly a decorator, not by chance or circumstance, but by instinct. Hence his art serves a legitimate purpose in delighting the eye and mind through the poetry of light and shadow and line. At his best he

outstrips all our sculptors in his instinctive decorative sense and in his astonishing gift of plastic expression. Thus he supplies us with what as a nation we lack—the gift which France possesses in such abundance.

Frederick Wellington Ruckstuhl is widely known as the organizer and for many years the secretary of the National Sculpture Society. To this association of the leading members of the profession he gave without stint of his time and of his best effort. The society may not have accomplished all that it has hoped to, may not even have done all that it might, but there can be no question of the value of its enthusiastic work. It has opened the way for several public undertakings of importance, and has united in large measure the hitherto widely scattered members and the no less diverse interests of the guild.

Mr. Ruckstuhl's achievements as a sculptor are well known. While he has produced various works of imagination, those in the form of military memorials have been most generally popular. They include an imposing equestrian statue and several Victories of stately grace.



JAMES MONROE  
By Julia M. Bracken

Isidore Konti is another clever Austrian who has found in this country larger opportunities for usefulness. Born in Vienna, in 1862, he and Karl Bitter studied side by side in the Imperial Academy of that city. After two additional years of travel and study in Italy, he came to this country in 1892, and began his professional career at the Columbian Exposition. Settling later in New York, he has made a specialty of decorative sculpture. It was his work at Buffalo which first made him known to the public at large. His groups on the Temple of Music were particularly charming and appealed to every

grade of taste. They combined many graceful figures into massive and effective groups which were invariably interesting and attractive. Mr. Konti is exceptionally skilful, and has a nimble fancy, so that there is practically no limit to his capacity for production. Above all, his intuitive sense of grace reveals itself in everything that he



NEBRASKA  
By F. H. Packer

touches. The exposition grounds at St. Louis will be rich in decorations from his hands, and it may be asserted that there is no one in this country to-day who can do such work better—who could evolve in rapid succession such an array of delightful poems in plaster.

Henry Linder is a sculptor whose refined art has long been appreciated by the few, and is at last becoming recognized by the many. Like Konti he has a graceful fancy with a strong bias toward the whimsical. Whatever he designs bears the stamp of his very personal

point of view, so that his work is easily distinguished. One of its constant attributes is its genuinely decorative quality. His productions have generally been small in size, often being adaptations of the figure to the purposes of industrial art. The exposition will give him a chance to show his command of larger problems of our common life.

The work of the Danish sculptor, Johannes Gelert, is well known



MUSIC

By George E. Bissell

in the West, especially in Chicago, where Mr. Gelert resided for some years. Although this able artist has given much time to architectural and monumental sculpture, he has also been prolific in subjects of an imaginative nature. His "Little Architects" have made friends for him everywhere, while his graver and more imposing groups have been seen at various exhibitions. It will be interesting to observe his treatment of the figure "Gothic Art," a personification of mediævalism by a sculptor of severely classic tendencies.

Edward C. Potter came into prom-

inence in 1893 through his collaborations with Mr. French at Chicago. Their Columbus Quadriga and other groups were greatly admired among the many decorations of the Columbian Exposition. Perhaps no more beautiful quadriga has been sculptured in modern times than the group called the "Apotheosis of Columbus." The horses were led, two and two, as the visitors to that fair will remember, by maidens in flying draperies which contributed movement and color, while the decorative effect of the work was further accentuated by youthful standard-bearers, also on horseback. In



EQUESTRIAN STATUE OF SAINT LOUIS  
By Charles H. Niehaus



these latter features Mr. Potter showed his ability with the human figure as well as with the horse, thus disclosing a remarkable facility.

To most visitors the colossal quadriga, lifted sixty feet in the sky, was but an "effect." More readily approached and therefore perhaps more readily appreciated, were the giant quadrupeds which guarded the boat landings.

Draught horses of massive build and oxen of tremendous girth were here represented, sculptured as such animals never had been done before in this country. It may be said that two men have seldom joined forces more harmoniously for a common artistic result than did Mr. French and Mr. Potter. The truth of these groups, and their simplicity and dignity, made them great favorites. Since the World's Fair of 1893 Mr. Potter has been kept busy, most of the time in collaboration with Mr. French. Together they have produced several of the finest equestrian statues that we possess in this country.



LEARNING

By George E. Bissell

Alexander P. Proctor, like Mr. Potter, was brought before the public by the Columbian Exposition. His excellent training had been adequate and the manner in which he executed the decorations intrusted to him gave him standing at once. The entire exposition had no more interesting and impressive figures than those great motionless creatures, the native American animals as sculptured by Proctor and Kemeys. After the close of the World's Fair Mr. Proctor



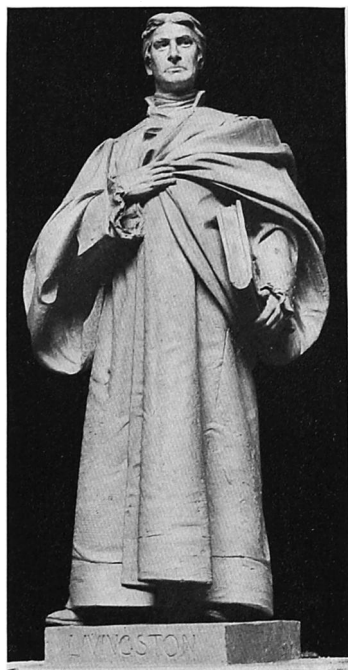
CLASSIC ART  
By F. E. Elwell

taught at the Jardin des Plantes, but the charm and variety of technique which these other men have at their finger-tips, and he acquired it. Moreover, he did not wish to be classified merely as a sculptor of animals, and as a result of this training he now models the human figure with great ease and precision.

Another member of the group of animal sculptors employed at the St. Louis Fair is Solon H. Borglum, who has been pronounced by at least one authority "the most original sculptor that this country has produced." He is a genuine pro-

began a series of charming little bronzes. He also worked occasionally for other sculptors, the horse of Saint Gaudens's "Logan" being in great part his.

The unexpected award of the Rinehart scholarship—which he shared with Mr. MacNeil—and the journey to Europe, came opportunely for Mr. Proctor. He elected to go to Paris, where he remained for five years studying, not with an "animalist," but with Puech and Injalbert. He knew better than any one else exactly what he needed. He wanted not animal structure and comparative anatomy as



ROBERT LIVINGSTONE  
By A. Lukeman



duct of the West, and he unites in his creations the untamed freedom of the frontier with the tenderness of a true artist. Mr. Borglum's groups have a very unacademic look, but they generally have the compactness of good sculpture as well as many evidences of careful observation. His creations are a new and enthusiastic manifestation



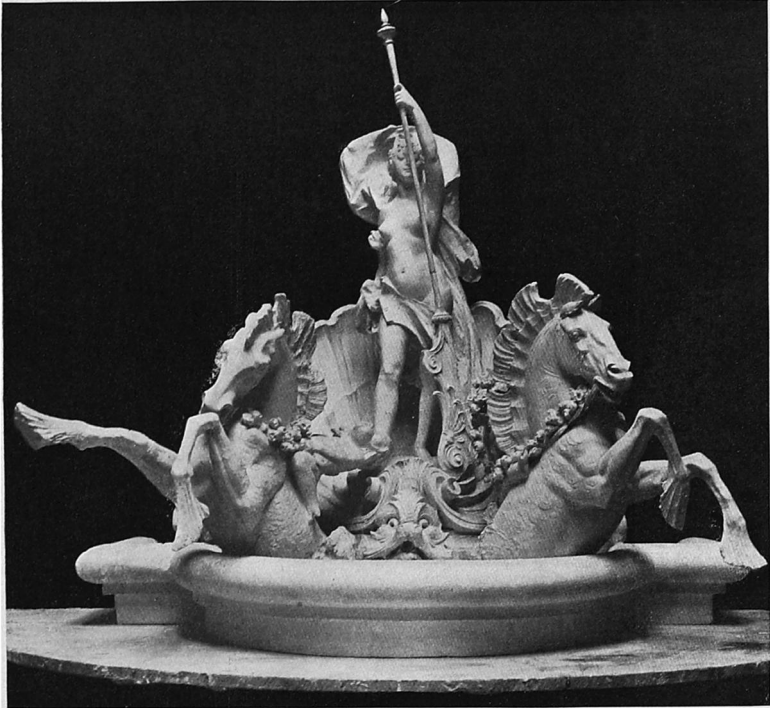
DECORATIVE FOUNTAIN

By Philip Martiny

of the life of this great land. They are significant and important, but are couched in terms so unfamiliar as to seem at times uncouth. Still they hold by birthright more of nature and more of art than it is commonly given to a sculptor to put into his works.

One would not claim that all of Mr. Borglum's ideas are artistic. He frequently errs in his intuitions; his groups often show a mistaken effort to depict rapid motion, while not a few are far from beautiful in line or composition. But it cannot be denied that they all have

their significance—a significance conveyed by means of an impressionistic generalization which subordinates details to the intense expression of the artist's one thought. In "The Last Round-up," "Our Slave," and "On the Border of White Man's Land" he has used a large and impressive treatment, distinctly sculptural in its inspiration;

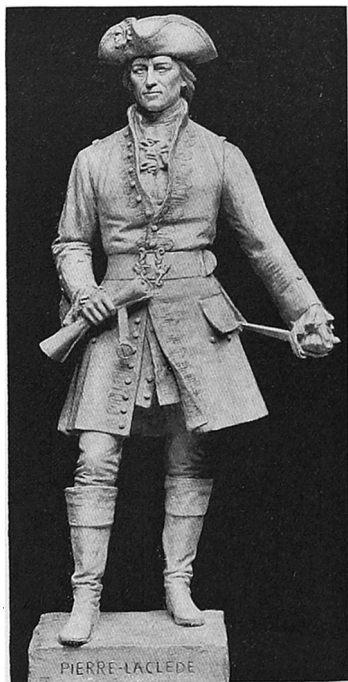


DECORATIVE FOUNTAIN  
By Philip Martiny

in the tiny "Burial on the Plains" he has incorporated a mysterious emotional note which has been touched by few of our sculptors. Mr. Borglum's career has scarcely begun, but it gives promise, as the writer has predicted elsewhere, of a new and virile interpretation of the magnificent "epic of the West"; of an art of national flavor, yet distinctly individual, which will be enjoyed long after the cowboys have followed the wild redmen over the "long trail" into the dim land of legend and song—an art that will live by intrinsic merit.

H. K. Bush-Brown has likewise a decided penchant for animal

sculpture. This taste was derived, perhaps, from his uncle, Henry Kirke Brown. Born in Ogdensburg, New York, in 1857, and educated at Suglar's School, Newburgh, New York, Mr. Bush-Brown studied drawing at the National Academy of Design, and modeling with his sculptor-uncle. He spent the years from 1886 to 1890 in Paris and Italy. "The Buffalo Hunt," exhibited at the Columbian Exposition, brought him to notice. This realistic representation of one of the tragedies of the plains showed a precise knowledge of the animals involved. Less picturesque and illustrative, and more



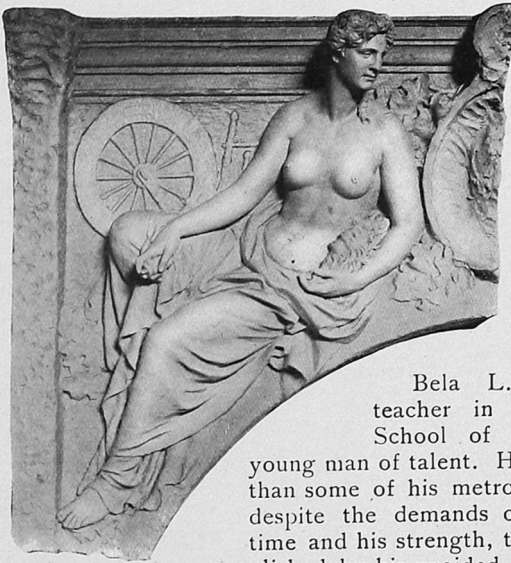
PIERRE LACLEDE  
By J. S. Hartley



PEACE  
By Karl Bitter

sculptural, are his later works—his equestrian statues of General George G. Meade and of General John F. Reynolds, both at Gettysburg. America offers few equestrian statues more happily conceived than this of the quiet, resourceful commander, General Meade.

Yet another creator of animals who is meeting large opportunity at St. Louis is Frederick G. Roth, a young sculptor already widely known through his extraordinary "Roman Chariot Race," which was seen at the Pan-American Exposition. This powerful though some-



SPANDREL  
By W. M. Manatt

what unsculptural conception showed a quadriga purporting to be in rapid motion and swinging around a sharp curve. At St. Louis Mr. Roth will doubtless make good use of his remarkable skill in subjects more appropriate to his materials and to the limitations of the art.

Bela L. Pratt, sculptor and teacher in the Boston Museum School of Fine Arts, is another young man of talent. He is less known to fame than some of his metropolitan colleagues, but, despite the demands of the school upon his time and his strength, the list of works accomplished by his unaided hands in the ten years from 1893 to the present time is a long one.

Few, it should be said, have been large or spectacular, but all have been wrought with skill and with conscience.

Mr. Pratt settled in Boston soon after the close of the Columbian Exposition, where he had distinguished himself. In 1895 and 1896 he was kept busy on the new Congressional Library; a figure, "Philosophy," in the rotunda, six large spandrel figures over the main entrance, and four medallions, representing the "Four Seasons," in the ceiling of one of the large halls. In 1896 he modeled a Victory for the battleship Massachusetts. The following year was devoted in large measure to the modeling and execution in marble of a recumbent figure of Dr. Coit of St. Paul's School, Concord, New Hampshire. Mr. Pratt visited Paris again in 1897, and while there modeled a graceful if somewhat Gallic "Orpheus Mourning Eurydice." In 1899 he made his well-known bronze portrait bust of Phillips Brooks for Brooks House, Harvard University. In 1900 he produced a bronze group for the United States battleship Alabama, and the marble study of a young girl.

Mr. Pratt was well represented at the Pan-American Exposition, both in the way of decorations and in his own exhibit, which though but a single small figure, was a work of high value. He has recently produced two memorials of great distinction. The one is a heroic figure of a soldier for St. Paul's School, Concord, New Hampshire, and the other is a very original monument to General Benjamin

F. Butler, for Lowell, Massachusetts. Both of these are monuments in which the artist's abilities elicit the highest meed of praise.

Cyrus E. Dallin, another of the World's Fair sculptors, is likewise of the West, but studied in Boston, where he is now established, holding the position of instructor in modeling in the Massachusetts Normal Art School. He is a man of intellect as well as of skill, and he has tried many things and met with good success in all. His equestrian Indians are, however, his most valuable contribution to our national art. The "Signal of Peace" is recognized as an original idea happily carried out, while the "Medicine Man" is appreciably finer than its predecessor. As has been indicated elsewhere, we have no one who does these "Wild West" subjects with the impressive gravity which Mr. Dallin puts into them. His possible rivals are few; Mr. Borglum—to quote again—has not yet demonstrated his ability with large groups; Mr. MacNeil, like Mr. Boyle, has yet to essay the horse; and Mr. Proctor threatens to become, like Mr. MacNeil, almost too clever to be convincingly savage. By reason of excessive refinement of modeling, their works, while undeniably beautiful sculpture, have lost something of the sturdy, solid virtues of the aboriginal man. Their surfaces

hold our attention. Mr. Dallin knows the horse and he knows the Indian, he also knows how to model; but whether less expert than these two clever colleagues, or less enamoured of the clay, or, as one likes to think, merely intent upon expressing his thought in the sim-



SOUTH DAKOTA  
By L. O. Lawrie

plest and most straightforward manner, he omits some portion of that delightful and distracting elaboration which distinguishes their work, and gives us a result unique in its impressiveness. Mr. Dallin's greatest achievement, the "Medicine Man," was begun in April, 1898, and occupied just a year, being ready for exhibition at the Salon of 1899.

Charles Grafly is of Quaker lineage, and was born in Philadelphia in 1862. His training has been that of hard work, but just the kind to bring out the artist, and his development has been logical and symmetrical. He is best known to the artistic public through certain small groups in bronze which he has shown in the art museums of various cities of America, as well as at the Paris Exposition of 1900, where he received for his collective exhibit the high honor of a gold medal. "The Symbol of Life," a small group showing two nude figures, male and female, standing side by side, is doubtless the most original of his smaller works. It has appeared in BRUSH AND PENCIL.

His later works include the superb "Fountain of Man," at the

Pan-American Exposition; a "General Reynolds," for the Smith Memorial in Fairmount Park, Philadelphia; "In Much Learning," a nude female figure of most extraordinary beauty of technique; and "Truth," a nude seated figure for the permanent Art Building of the St. Louis Exposition. No better



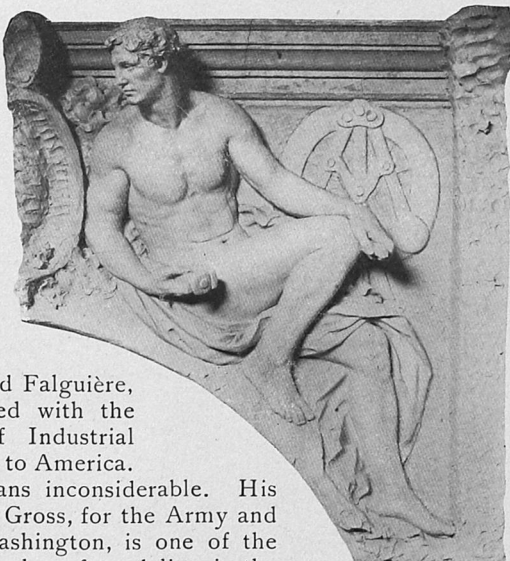
MONTANA  
By A. C. Skodik

illustration could be offered of what may be called mellowness of modeling than is shown by this exquisite creation.

Alexander Stirling Calder, born in Philadelphia, in 1870, is somewhat less known to the public. He studied four years in the Academy of Pennsylvania and two years in Paris under Chapu and Falguière, and has been connected with the Philadelphia School of Industrial Art ever since his return to America.

His work is by no means inconsiderable. His statue of Dr. Samuel D. Gross, for the Army and Medical Museum in Washington, is one of the most workmanlike examples of modeling in the capital city. Among Mr. Calder's later works are the six figures of heroic size, executed for the exterior of the Witherspoon Building in Philadelphia, six representative Presbyterians—Dr. John McMillan, Rev. Francis MacKenzie, Dr. Marcus Whitman, Rev. Dr. Samuel Davies, Rev. James Caldwell, and John Witherspoon, D.D. The rugged figures are admirably characterized. Mr. Calder is plain and straightforward in his methods, and even his decorative inventions are free from complexity. Among the more ideal themes treated by this artist are "The Man Cub," "Child Playing," "Mother and Baby," "The Dozing Hercules," a study for "Momus," "The Miner," "Narcissus," and "Primal Discontent," the latter a notably powerful study of the nude. His sketch model for a monument to Matthias W. Baldwin must be considered of the best designs for a figure and pedestal yet produced in this country.

Henry Augustus Lukeman was born in Richmond, Virginia, in 1870, spent his boyhood in New York, early giving proof of his love for the art of sculpture, and at ten years of age entered a modeling class held in a boys' club. Later he became associated with Launt Thompson, in whose studio he remained for several years. His evenings were devoted to the study of drawing at the National Academy of Design and at the Cooper Union. The Columbian Exposition attracted him to Chicago, and there he made the acquaintance of Daniel C. French, whom he assisted in the enlargement of the colossal statue of "The Republic." At the close of the fair he visited Paris and was for six



SPANDREL  
By W. M. Manatt

months a pupil at the École des Beaux-Arts under Falguière. On his return to America he again became associated with Mr. French, and for some years he has been executing independent commissions. Despite his youth, Mr. Lukeman has produced many works—portraits, busts, bas-reliefs, memorials, and monuments—his best known works being his remarkable and architecturally effective statue of "Manu,

the Lawgiver of India" for the Appellate Court Building, New York, and his statue of President McKinley for Adams, Massachusetts.

Charles A. Lopez was likewise born in 1870, at Matamoros, Mexico, but he early drifted to New York. He studied first in the studio of J. Q. A. Ward, and later in Paris with Falguière. Mr. Lopez is accounted one of the ablest of the younger men. His "Sprinter" is an admirable study of the nude figure in action, or rather, in the tense moment that precedes action, and his "Mohammed" is one of the prominent decorations on the Appellate Court Building, New York. Mr. Lopez now has a commission to erect an important monument in memory of President McKinley at Philadelphia.

Mr. Andrew O'Connor's figure of "Inspiration," which is to crown the façade of the permanent Art Building, is not yet ready for reproduction. Just what treatment the brilliant young sculptor is giving his subject is his secret, and securely locked up with him in his studio in New York. It is safe to say, however, that the result will illustrate

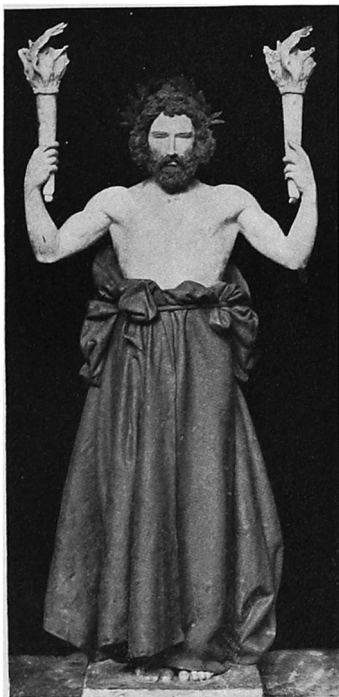


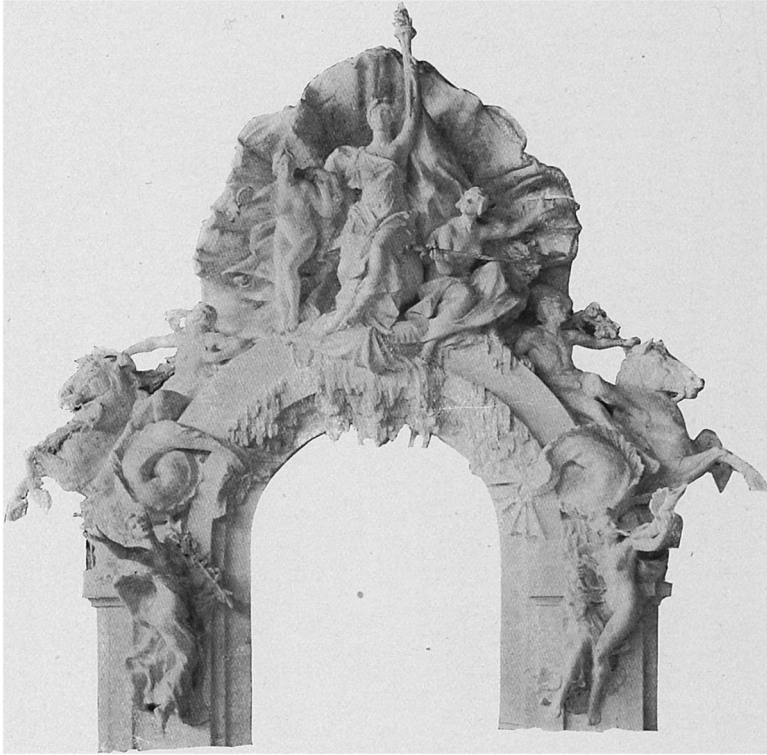
FIGURE FOR LIBERAL ARTS BLDG.  
By H. Linder

his allotted theme in more ways than one. A sculptor who is able to do such work as Mr. O'Connor has produced in his bronze doors for St. Bartholomew's Church, New York (these have been illustrated in the press), is not only an exceptional craftsman, but one of the rarest of men, an artist with a rich creative imagination. America has few sculptors with such endowments as Mr. O'Connor has recently revealed. It is to be hoped that his admirable productions may arouse in the general public something of the same enthusiastic



interest which they are winning from the brother sculptors, most of whom regard him as possessed of unusual ability in plastic delineation.

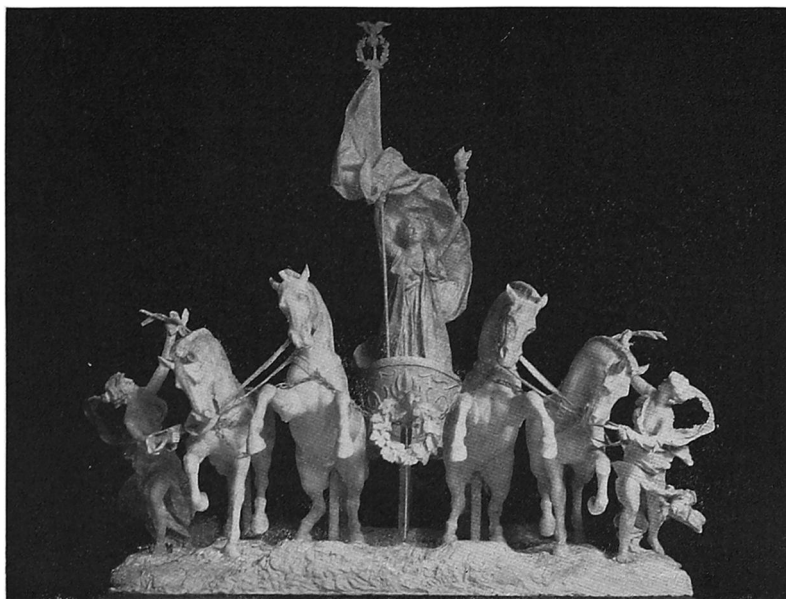
Another man whose name is new to most of us is Mr. Charles Y. Harvey, a pupil of Saint Gaudens. The writer is unacquainted with his work, but the sculptor who can create a figure like the one pictured



NICHE SURMOUNTING LIBERTY FOUNTAIN  
By H. A. MacNeil

in this number of BRUSH AND PENCIL, over Mr. Harvey's name, is an artist and a poet. The problem was merely a decorative figure—with vase and brush—but the result is an unusual one, a statue which impresses at first sight by reason of its intrinsic beauty and nobility.

Charles J. Mulligan, of Chicago, is one of the men of promise in American sculpture. His "Digger," shown at the Pan-American Exposition, and the four figures of workingmen which decorated the Illinois Building at the same fair, had an individual quality, a convinc-



# QUADRIGA

By Robert P. Bringham

ing robustness and dignity, which removed them far from the usual stop-gaps of architectural sculpture. His "Miner and Child" is one of his most poetic works, and will be employed for decorative purposes at St. Louis. It offers in a simple sculptural mass a remarkable union of strength and tenderness. Mr. Mulligan seems to have a decided "call" for this kind of work, and may be destined to become the prophet of hopeful, cheerful labor, an American Meunier.

Robert P. Bringham has been well known to the profession since 1885, at which time he assumed charge of the classes in sculpture of the St. Louis Art School. Born in Jersey County, Illinois, in 1855, he first entered the marble business, abandoning this to study sculpture in the St. Louis School of Fine Arts. Later he made a trip to Paris, where he studied in the Atelier Dumont of the École des Beaux-Arts. This short sojourn abroad was resumed a year or two later, and enabled the young artist to gain the knowledge which he so coveted, and which has stood him in good stead as sculptor and teacher. Mr. Bringham's decorations of the Art Palace at the Omaha Exposition were works of much beauty, and his important sculptures for the Educational Building at the St. Louis Exposition

are said to be even more successful. He received a medal at the Columbian Exposition for his "Faun" and his "Awakening of Spring," a graceful figure of a young girl, modeled in Paris, and now in the Art Institute of Chicago.

Adolph Weinmann is recognized by the fraternity as one of the most skilful sculptors of the nude in this country. He was a pupil of Saint Gaudens and Niehaus, and has worked for some time in the studio of the latter. His conception of "Kansas" is an interesting one, although perhaps somewhat startling to the elder inhabitants of that breezy state. His armorial groups for Machinery Building—two boys supporting a shield—are admirable, likewise, but his most important contribution is the nobly expressive group, "The Destiny of the Red Man," one of the most original and striking works upon the grounds.

Frank H. Packer shows in his "Nebraska" the results of study with Martiny. From the clever strokes in the drapery to the restless treatment of the head every touch reflects the astonishing dexterity of that master who is able not only to perform prodigies, but to impart to others his almost magic skill in the production of decorative effects.

Bruno Louis Zimm, the sculptor of "North Dakota," is a pupil of



**PHYSICAL LIBERTY**

By H. A. MacNeil

Karl Bitter, and a thoughtful, well educated young man, whose refined art is full of promise. This figure has singular attractions of elegance and style.

L. O. Lawrie has chosen an aboriginal type for his "South Dakota." The head seems hardly worthy of the superb body which is one of the most sculpturesque conceptions among these personifications of the states. Mr. Lawrie has stalwart qualities of mind which, coupled with much skill of the hand, give guarantee of an exceptional career.



RÉNEAULT  
By A. S. Calder

A. C. Skodik, the sculptor of "Montana," makes in this work his *début* before the public. He is one of the youngest of this group which Mr. Bitter is bringing out, but his work will rank easily among the best.

John S. Conway, the sculptor of "Oklahoma," is best known for his admirable military monument in Milwaukee, the crowning feature of which is a spirited "Defense of the Flag," a bronze group of several figures. Mr. Conway studied painting in Paris some twenty years ago, then was attracted to sculpture, and has since resided principally in Rome, in which city he produced the Milwaukee group.

Carl Heber, whose unpretentious but dignified figure of a squaw effectively personifies Indian Territory, was born in Hamburg, but spent his boyhood in Chicago, where he began his studies with the writer. He has since spent several years in Paris, and now practices his profession in New York. His first ideal work of importance was a nude figure of a piping shepherd boy

or faun, entitled "Pastoral," and exhibited last fall at the exhibition of the National Sculpture Society. It is a conception of unusual grace, and the execution is worthy of the theme. This figure will also appear among the decorations of the grounds.

Michael Tönetti was MacMonnies's assistant in Paris during those ten years of marvelous productivity which so astonished the art world. It is no disparagement of MacMonnies's remarkable talent to say that his actual accomplishment would have been far less had he been deprived of the aid of his brilliant young lieutenant. Since marrying

Miss Mary Lawrence—a gifted pupil of Saint Gaudens—and settling in New York, some years since, Mr. Tonetti has, with his wife, executed several important works. Their groups at the Pan-American Exposition, "Birth of Venus" and "Birth of Athena," will be remem-



LOUIS JOLIET  
By A. P. Proctor

bered. In his "Victory" for St. Louis, Mr. Tonetti has made a very serious effort, and his patient research has resulted in a figure which promises to play its part well in the general scheme of decoration.

James E. Fraser has produced a notable work in his equestrian statue of a Cherokee chief. It is highly complimented by all who have seen it. Mr. Fraser began the study of his art in the studio of

Richard Bock in Chicago, supplementing this practical training with the privileges of the night class at the Art Institute. He afterwards found occupation with Saint Gaudens, working in his employ throughout Mr. Saint Gaudens's protracted visit in Europe (1897-1900). Thus his opportunity for learning all phases of the profession have been exceptional. His work is founded upon solid attainments.



STRENGTH  
By V. Alfano

Janet Scudder, the sculptor of "James Madison," is a native of Terre Haute, Indiana. She made her first essays in art at Cincinnati, afterwards attending the Art Institute of Chicago. The Columbian Exposition afforded her much experience in decorative work as well as in the processes of building up large figures in staff. Miss Scudder has spent much of her time since then in Paris, where she worked for a period with MacMonnies. Two of her reliefs have had the signal honor of being welcomed to the Luxembourg Gallery.

Miss Julia Bracken, of Chicago, has abundant ingenuity and a well-characterized style of her own. Her productions are recognizable for their decorative grace. She has done considerable work of a high quality, her clever

reliefs of Ibsen, Carlyle, and others being well known through reproductions. Her portraits are strong characterizations, while her works of fancy are rich in unexpected charms. "Illinois Welcoming the Nations," a work executed by her for the Columbian Exposition, stands in bronze in the capitol at Springfield.

Other work is being done for this exposition by Miss Elsie Ward, of Denver, a pupil of Saint Gaudens, and by Miss Enid Yandell, of



LIGHT AND DARKNESS  
By Bela L. Pratt



Louisville, Kentucky, who has had considerable experience in such undertakings. Miss Yandell was represented by the caryatides of the Women's Building, and much more worthily by a clever figure of Daniel Boone, at Chicago in 1893. At Nashville, in 1897, she was awarded the contract for a colossal "Athena," and at the Pan-American Exposition she showed the plaster cast of her elaborate "Carrie Brown Memorial Fountain," erected in Providence, Rhode Island. Miss Yandell has made many small figures with admirable skill, and abounds in happy inventions.

Miss Evelyn B. Longman, a pupil of the Art Institute of Chicago, has made remarkable progress since entering Mr. French's studio. Her "Victory" for the Varied Industries Building is highly praised by those who have seen it.

Space permits of but brief mention of a few

remaining names in this unclassified and necessarily incomplete grouping of the gifted men and women who are making the Louisiana Purchase Exposition a dream of sculptural beauty. Among those not yet recorded who contribute works of importance are several other men of foreign birth, like Theodore Baur, an artist of delightful ideality, whose mystic imaginings so interested us at a former exposition; Louis A. Gudebrod, whose skill and efficiency at the Pan-American won for him the superintendency of sculpture at Charleston; Charles F. Hamman, recognized by his colleagues as a craftsman of



HORSE GROUP  
By L. O. Lawrie



unusual powers; Max Mauch, who is well known in both the East and West for his decorative talent; Albert Weinert, who did much beautiful work for the Congressional Library; and George E. Bissell, the well-known author of the "John Watts," "De Peyster," and "President Arthur," of New York City, who has made a new revelation of



SIEUR LA SALLE  
By Louis A. Gudebrod

his artistic nature in his "musical" compositions for the Liberal Arts Building. Another veteran, Jonathan Hartley, Douglas Tilden, the eminent sculptor of the Western slope, have also a share in this great co-operative enterprise; and even Frederic Remington, the noted illustrator, is represented by a plastic enlargement of one of his characteristic sketches. The Remington group is not mentioned at this point as necessarily the culmination of the sculptural beauties of the fair, but it will no doubt find ardent admirers.

Such, then, is a fragmentary, perhaps tantalizing, glimpse of the talent which has been called into activity for the embellishment of these vast exposition grounds. If certain names are omitted in this series of brief appreciations it is for the cogent reason that the writer is not in possession of biographical data or is unacquainted with the works of these men. It means no disparagement, for if past experience is any guide, it will be some quiet toiler, some unheralded student, who will win highest acclaim in this great arena. It is one of the finest features of Mr. Bitter's management that with him every man has his opportunity. However little he may be known to fame, an artist who has something to say may give proof of it here. If certain sculptors of acknowledged standing should happen to show themselves for the moment uninspired, it may on the other hand be safely predicted that the summer of 1904 will make revelation of new men with new gifts.

LORADO TAFT.